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527 The guests, attired in their best ornaments, face paint, and raiment, usually arrive shortly after dawn of the first day of the spree. Before it is light someone has started beating rhythms on the sambura, or drum, and playing tunes on a fiddle. During the morning the men and boys gather in one end of the house telling stories and amusing each other with conversation while they drink. They lie about in hammocks smoking, eating, talking, and playing with such musical instruments as may be present (Plate 23, *a* and *b*). In the afternoon the dance usually begins and lasts until late in the evening. The dancing takes place in the house or in an open space outside the house.

527 The general rules of etiquette at a drinking spree are as follows.
576 The aged people stay by themselves, it being beneath their dignity and capacity to indulge fully in the sport of the young. Women do not drink with men. The lady of the house, most often the wife of the house owner, serves the drink to the guests in person. Usually a large calabash, holding two or three quarts and hemispherical in shape, is filled from the kanu. In it are floating several small calabashes. The hostess fills one of these smaller calabashes and hands it to each guest. Specially honored guests are presented with the large calabash full of drink at each serving. One must always take the first drink from the calabash which is served to him, but if he does not desire the full contents, it is polite to pass it to someone else who will drink all but a small residue, which the [832] original recipient must finish. Sharing one's drink with a woman is a way of showing that one regards her as attractive. It is impolite for anyone but the original recipient of the calabash to return it to the hostess, and he must return it empty.

534 No particular name is applied to the dance which accompanies a spree. (Wano, to dance.) Music is usually supplied by two men who beat samburas, or wooden drums with double heads of akuri skin, (Plates 23, *a*, and 24, *a*) and one or more men with fiddles. The latter may be of European design, bought from a shop, or may be made from bamboo stems or congo pumps. Both types [462] are strung with three cotton threads and played with a yarriyarri bow strung with kraua twine. Anyone of the male sex can play the drum or fiddle, although most settlements have certain
535 individuals who are especially proficient. Usually an old woman
527 and several little girls begin the dancing, which is always in line

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(Plate 24, *b*). The individuals of the line of dancers are joined by placing their arms around each other's shoulders and waists. Later the younger women join the line of dancers. The women then snatch men from their hammocks or seats and force them to dance amid great hilarity. At the start of the dance a step is used which consists of swinging the right foot forward and bringing it back beside the other foot while the opposite leg bends slightly at the knee. The figure is then repeated on the opposite side. As the dancing becomes more abandoned the step consists simply of walking forward and backward in unison. There may be two or more lines of dancers, who at all times attempt to face the musicians. The latter, in turn, dance and cavort about as if trying to prevent encirclement by the lines of dancers, occasionally careening into the line in a mock effort to break it. In return, the dancers swoop about the musicians and attempt to force them into a corner of the house or make them fall over some article of furniture. These movements are said to have no symbolic significance at present, but are merely regarded as a form of sport. When the dancing is in full swing the sport becomes rather rough, for the tipsy musicians are continually colliding with the dancers or falling over obstructions, and the centrifugal force generated in the line of dancers as it swings about often throws the end members to the ground, as in "cracking the whip." During the entire dance songs are sung. These are often extemporized on the spot. Three tunes are used throughout the area, which are set down at the end of this section. There may be other tunes, but these and variations upon them are certainly the most popular. An individual, either a man or a woman, will raise his voice in the midst of the dance music with the words of a song. Then the other dancers pick up the words and join the singing. The composers of these songs are always recognized as such, and no one would think of claiming the authorship of a song which is known to have been introduced by someone else. Certain individuals are known as ready composers of such lyrics, four examples of which are presented herewith:

1. (Composed by a woman)

karoriapo, iyao, iyao
I am going to carry you away, uncle, uncle,

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a. Young men in typical costume. The man at the right is playing the sambura, or drum.

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b. Beginning of one of the dances at Sawari. Women and girls start dances in a line facing the fiddle player with their arms around each other's shoulders.

[End plate 24]